



The R. A. M. Club Magazine.

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A Year of Centenaries.

The year 1809 is often referred to as a wonderful year because it saw the birth of so many men destined in after life to make their mark in the world. Without derogation to its supremacy in this respect, it may be remarked however that the following year also contributed its quota of notable persons, at any rate so far as the art of music is concerned, for in this present year of grace, 1910, occurs the centenary of the birth of no fewer than nine musicians of varying eminence, but all well-known, while it is also the bicentenary of yet three others. It may not be without interest to make brief allusion to these noteworthy personages, taking them in chronological order.

The first name is that of Giovanni Battista Pergolesi, born on January 3rd, 1710, at Jesi near Ancona. The family was originally

called Draghi, but those members of it who lived at Jesi were called Pergolesi, or Pergolese, from the town of Pergola, of which they were natives. Giovanni's father was a surveyor in not too prosperous circumstances, but the boy was instructed in music as far as was possible, and in 1725, by the aid of Count Mannelli was sent to Naples where he entered the Conservatorio dei Poveri di Gesù Cristo. He studied with Graeco, Durante, Feo and de Matteis. In 1731 he brought out his first opera with a success that led to other commissions, and in the course of five years he composed in all some fifteen operas, intermezzi, and oratorios, twelve cantatas, four masses, a number of church pieces, and a quantity of instrumental music. The two compositions by which he is principally known are his intermezzo "La Serva Padrona" and his Stabat Mater for female voices. Pergolesi's early death on March 17th, 1736, at the age of twenty-six has caused a romantic interest to be attached to his life and works which is hardly justified by facts.

William Boyce, born on February 7th, 1710, was a native of London and the son of a cabinet maker. As a chorister in St. Paul's Cathedral he showed so much ability that he was articled to Dr. Greene. Subsequently he held various organ posts in London, the chief being the Chapel Royal, to which he was appointed in 1758, having three years previously succeeded Greene as Master of the King's Band of Music. Owing to his increasing affliction of deafness Boyce relinquished several of his appointments in middle life and devoted himself to the completion of the task begun by Greene, viz: a collection of English Cathedral music. The first volume of this compilation, on which his fame chiefly rests, appeared in 1760, the subsequent volumes coming out in 1773 and 1778. Soon after he had successfully carried out this undertaking he succumbed to gout, to which he had long been a martyr, and passed away on his birthday 1779. In his lifetime, Boyce was highly esteemed as a composer, being one who, as Burney says, did not yield to the influence of Handel. His song "Heart of Oak" was a number in "Harlequin's Invasion" (1759).

The next name is that of Thomas Augustine Arne, born on March 12th, 1710, some five weeks after Boyce. His father was an upholsterer in King Street, Covent Garden, London, and was no doubt a fairly prosperous man, for he sent his son to Eton, with the ultimate intention of bringing him up to the law. However, the boy's proclivity for music defeated the parental plans, and although he was for a time in an attorney's office, he managed to temper his law labours, such as they were, by studying the violin under Festing. Under his care, Arne made rapid progress and, his father's opposition being overcome, was eventually per-

mitted to devote himself to music. He soon began to write for the stage, his first work of this character being a setting of Addison's "Rosamond," and in 1738 he composed music to Milton's "Comus" for Drury Lane. His celebrated song, "Rule, Britannia!" occurred in a Masque "Alfred the Great," written in 1740. In 1745 he became composer to Vauxhall Gardens, for which popular resort he wrote many songs. Arne was a man whose life was by no means blameless; his habits were eccentric and dissipated, and he seems not to have been above taking advantage of a friend, as the following anecdote goes to show. He wrote a play which he sent to Garrick; he had also sold him a horse; and the double event drew this letter from Garrick—

"DEAR SIR,—I read your play and rode your horse, and do not approve of either. They both want that particular spirit which alone can give pleasure to the reader and the rider. When one wants wit, and the other the spur, they jog on very heavily. I *must* keep the horse, but I have returned you your play. I pretend to some little knowledge of the last, but as I am no jockey, they cannot say that the knowing one is taken in.

"I am dear Sir, your most obedient servant,

"DAVID GARRICK."

The letter was endorsed, "For Dr. Arne, who sold me a horse, a very dull one, and sent me a comic opera, ditto."

Arne died on March 5th, 1778, and was buried at St. Paul's, Covent Garden. There is a proposition now to place a window to his memory in the present church.

Leaping over the interval of a hundred years, we come to a violinist whose style, though certainly not classical, was in many ways remarkable. Ole Bull was a native of Bergen, in Norway, where he was born on February 5th, 1810. Steeped in a musical atmosphere during childhood, he soon essayed his hand at violin playing and progressed so well that he was able to take part in the family quartet-playing; in fact, although he had afterwards a few lessons, he was almost entirely self-taught. A very large proportion of musical men, as in the case of Arne, have originally been intended for some other career, and Bull was one of these, being sent to study theology at Christiania. However, this was of no avail, and Bull took to music instead. In 1831, he heard Paganini, whose playing greatly impressed him, and he threw himself into renewed study with immense vigour. After some privations, he succeeded in making a public appearance in Paris the following year, which was followed by a visit to Italy where he evoked much enthusiasm. For nearly half-a-century he carried out numerous tours, five of which were in the United States, where he was immensely popular. He seldom played anything but his own compositions, in which he was wise, for his gifts did not enable him to enter into the spirit of other men's

works, though in his rendering of Scandinavian airs he was unrivalled. Bull died at Bergen on August 17th, 1880.

The "poet of the pianoforte," Frédéric Chopin, was born a few days after Bull, on February 22nd, 1810. Until comparatively recently it was stated in most dictionaries and biographies that his birth took place on March 1st, 1809, and last year many newspapers, determined to be up-to-date at any cost, "celebrated the centenary" by special articles, and this notwithstanding that the discovery of Chopin's birth certificate established beyond any doubt that he was born at six o'clock on the evening of February 22nd, 1810. This discovery justified both the testimony of the composer's tomb in Paris, and the statement of Fétis the historian. The date of 1809 simply rests on the biographers, who have been unable however to adduce precise evidence to justify their statement, for the very good reason that none existed.

Chopin's career and compositions are too familiar to need recounting here. His music has suffered much at the hands of a certain class of performer, who imagines that bad time and sentimentality constitute expression. The strongest tribute that can be paid to Chopin's genius, is that his music has survived the numerous attacks of non-intellectual players, and is to-day more secure than ever in the estimation of musicians. He died in Paris on October 17th, 1849.

April 13th, 1810, saw the birth, at Cadenet, in France, of Félicien David. From his earliest years, ample proof was forthcoming of his aptitude for music, which was assiduously cultivated. On completing his education he entered a lawyer's office, constrained by lack of means, but he soon after obtained a musical appointment which enabled him to become independent of the legal profession. With some financial assistance he went to Paris, where he entered the Conservatoire, studying under Fétis among others. At the age of twenty-three he travelled to the Orient, remaining there for some time; the impressions made upon him by his experiences are to be traced in several of his subsequent works, notably his Ode-symphonie "Le Désert," written in three months and produced in 1844. Of his other works "La Perle du Brésil," an opera comique, and "Lalla Roukh," an opera in two acts, have exhibited enduring qualities second only to those of "Le Désert." Besides his dramatic works, David wrote a large quantity of chamber music, including twenty-four string quartets. He died on August 29th, 1876.

Robert Schumann first saw the light on June 8th, 1810, at Zwickau in Saxony. The details of his life are as familiar to musicians as those of Chopin; the story of his early studies in law, his musical studies with Wieck, his romantic attachment to

and, despite parental opposition, his eventual marriage with, Clara Wieck, and the melancholy close of his career with clouded reason, has been oft told, as has that of how his widow devoted herself to the missionary task of making his music familiar to the world. It may well be questioned whether, but for her propaganda, Schumann would stand to-day where he does. In his life-time his brother musicians, possibly obsessed by the great personality and charm of Mendelssohn, could not wholly appreciate the merits of music which seemed to them far removed from the style that they deemed perfect. Indeed, as a craftsman, Schumann stands decidedly second to Mendelssohn, while as for the respective worth of their inspiration, that is a matter which each may settle for himself according to his own sympathies. Sensible people can enjoy the good in both and be thankful. Schumann died on July 29th, 1856.

A day later than Schumann, namely on June 9th, 1810, was born Otto Nicolai, at Königsberg. He is another instance of a gifted musician cut off in the flower of his manhood, for he died in his 39th year. His father, a teacher of singing, trained his son in music, but was so tyrannical that at the age of sixteen Nicolai ran away, preferring to face the struggles of the world rather than remain in uncongenial surroundings. By the help of friends, he enjoyed some training at Berlin and Rome. After a brief sojourn in Vienna he returned to Rome and produced several operas, but in 1841 he went back to the Austrian capital as Court Capellmeister. In 1847 he accepted a similar position at Berlin. The work with which his name is principally associated to-day is his opera "The Merry Wives of Windsor," the first presentation of which took place only two months before his death on May 11th, 1849.

A violinist of a very different type to Ole Bull was Ferdinand David, born at Hamburg on June 19th, 1810. His musical precocity was so marked that by the time he was fifteen his attainments were such as to justify his selection to play at the Gewandhaus Concerts at Leipzig. After a sojourn of some six years in Russia, where he married, he settled in Leipzig, on the invitation of Mendelssohn, then conductor at the Gewandhaus, as leader of the orchestra there and professor of the violin at the Conservatoire. Here he remained to the close of his life on July 18th, 1873. He was held in great esteem in Leipzig, where a street bears his name. Mendelssohn had a high opinion of him, and, when writing his violin concerto, constantly consulted David on various points in the course of the work. In return, the composer assigned to him the honour of the first public performance of the Concerto at the Gewandhaus, on March 13th, 1845. Unlike Bull, David particularly shone as a quartet player, and was an excellent broad-

minded musician. Joachim and Wilhelmj were amongst his many pupils. His numerous compositions include five violin concertos, symphonies, quartets, &c., besides a Violin School. He also edited a great many works for the violin.

In one respect Samuel Sebastian Wesley, who was born in London on August 14th, 1810, created a record, for in the course of his life he held no fewer than four cathedral appointments. He was the grandson of the Rev. Charles Wesley, the well known hymn writer, and was the third son of Samuel Wesley, a very sound musician. Young Wesley became a chorister in the Chapel Royal, and subsequently held several organ posts. In 1832 he became organist at Hereford Cathedral, which he left in 1835 for Exeter Cathedral. Here he remained for seven years, and then accepted a post at Leeds Parish Church. Having served also seven years at Leeds he became the organist of Winchester Cathedral as well as of the College, but in 1865 he removed to Gloucester Cathedral, where he stayed until his death on April 19th, 1876.

As a musician Wesley will ever be held in high esteem by his brother musicians, especially those engaged in church work; in other respects, despite his many admirable qualities, it must be conceded that the Cathedral dignitaries found him a rather awkward gentleman to deal with. Wesley held very decided ideas on the state of church music in his day, ideas which were without doubt disquieting to easy going clerics; their conception of a Cathedral organist was that he should be their humble servant and that he should not make himself officious. Wesley, while acknowledging the fact of his service, made it clear that the humility was to seek. There is a story—possibly apochryphal—about an occasion when the Cathedral dignitaries particularly wanted an imposing service. Wesley however, was in an unfortunate mood, and declined to be moved out of his ordinary course by anything whatever. The procession left the vestry and Wesley put down the lowest pedal, to which after a decent interval he added Tenor C on the great organ. Later, Middle C was heard and then in slow sequence came E, G, and C. By this time the clergy and choir had reached the stalls, and were on their feet ready to begin the service; simultaneously Wesley's "Voluntary" came to an end. It had consisted of the chord of C major! Many humorous and characteristic stories are told of him but they should not be permitted to obscure the fact that Samuel Sebastian Wesley is one of the bright, particular stars among the English Church musicians.

Guiseppe Mario was born on October 17th, 1810. Following the example of his father, he chose a military career, but his

beautiful voice and handsome appearance caused his friends to urge a stage career upon him. Yielding at length to their solicitations and tempted by an excellent offer from an operatic manager, he consented to appear in public but as he was of noble birth, his pride would not allow him to sign his family name, Di Candia, to the contract, and he used instead his second Christian name, Mario. Although he was at that time but imperfectly trained as a vocalist, he made a great success, and for a period of nearly a generation was recognised as the greatest tenor singer of his day. In 1867 he retired from the stage. He died on December 11th, 1883.

Joseph Gung'l was born at Zsambék, in Hungary, on December 1st, 1810. Of lowly origin, he, after a brief experience as a schoolmaster, enlisted in the Austrian Army and played the oboe in the regimental band. Rising to be bandmaster, he took his band on tour to various cities on the continent. The King of Prussia made him his music director in 1849, and in 1858 he was appointed Capellmeister to the Emperor of Austria. He died at Weimar on January 31st, 1889. Gung'l composed a very large number of dances, &c., which were extremely popular. Though without the delicacy and charm of the music of his contemporaries the Viennese Strausses, these possessed nevertheless very attractive features of melody and rhythm.

1910 is indeed a year of centenaries, though it will dwell in the memories of Britons less on this account than because it was a year which deprived the nation of its Sovereign Lord King Edward VII.

J. PERCY BAKER.

Club Doings.

There was no Ladies' Night last Term, as it was unfortunately not found possible to arrange a date equally convenient to the Club and the Academy.

On May 17th there was a Social Meeting of the R.A.M. Club and Union. The notices had been posted on the night that the late King died, and for a time it seemed doubtful whether the meeting would have to be cancelled, but in view of King George's gracious intimation that it would be in consonance with his Father's wishes that his people should not refrain from their customary "rest, recreation, and amusement," and after consultation with the Principal, it was decided to go forward. There was a large assemblage, numbering 250, which filled the floor of the Concert Room so that several people preferred to occupy the gallery. The Committee had been fortunate enough to secure promises from Miss Elena Gerhardt and Prof. Nikisch to appear. Miss Myra Hess, at the very short notice of a few hours, kindly consented to play some pianoforte solos in order to fill an unexpected vacancy on the programme. Guests were received on their

arrival by the President, Mr. Matthay, and Mrs. Matthay. The proceedings opened with Mendelssohn's "Funeral March" (Lieder ohne Worte, No. 27), played on the organ by Mr. B.J. Dale, "in Memoriam, King Edward VII.," after which the following programme was performed:—

PIANOFORTE SOLOS (a) Two Preludes and Fugues ... *J. S. Bach*
 (b) Two Intermezzi ... *J. Brahms*
 Miss MYRA HESS.

SONGS ... (a) "An eine Nachtigall"
 (b) "Der Jaeger"
 (c) "An eine Aeolsharpe" } ... *J. Brahms*
 (d) "Staendchen"
 (e) "O liebliche Wangen"
 Miss ELENA GERHARDT.

PIANOFORTE SOLO Prelude, Chorale, and Fugue ... *César Franck*
 Miss MYRA HESS.

SONGS (a) "Und willst du deinen Liebsten sterben sehen" *Hugo Wolf*
 (b) "Der Freund" }
 (c) "Morgen" } ... *Richard Strauss*
 (d) "Staendchen" }

Miss ELENA GERHARDT.

PIANOFORTE SOLO ... Waltz ... *Arnold Bax*
 Miss MYRA HESS.

At the Piano, Prof. ARTHUR NIKISCH.

Attention is drawn to the Ladies' Night at the Academy on Thursday, July 7th. Also to the Annual Dinner at the Criterion Restaurant on Wednesday, July 20th.

Our President.

Tobias Augustus Matthay was born in London, Feb. 19th, 1858, of German parents, hailing from two villages in the picturesque North German province of "Das Bergische," near the artistic centre of Düsseldorf. His father, a well-known teacher of languages, settled in this country some years before his marriage and became a naturalized British subject.

Matthay no doubt inherited his artistic instincts from his mother, while his eminently practical application of them is owing to the influence of his father. As a youngster he showed an equal bias towards Music and the Sciences, and this twofold tendency stood him in good stead later on. After some years of private study—he made his first appearance at a pupils' concert at the age of nine—he entered the Royal Academy in 1871, and the next year obtained the Sterndale Bennett Scholarship, then newly instituted—the sole Scholarship available in those days! He studied composition successively under Bennett, Sullivan and Prout, and piano under William Dorrell and Walter Macfarren. He often appeared at the Students' Concerts, and obtained the usual awards, and also a £25 prize for the composition of a Piano Quartet given by Mr. J. F. H. Read; he was made Piano "Sub" in 1876, and Harmony "Sub" in 1878. His bent all this time

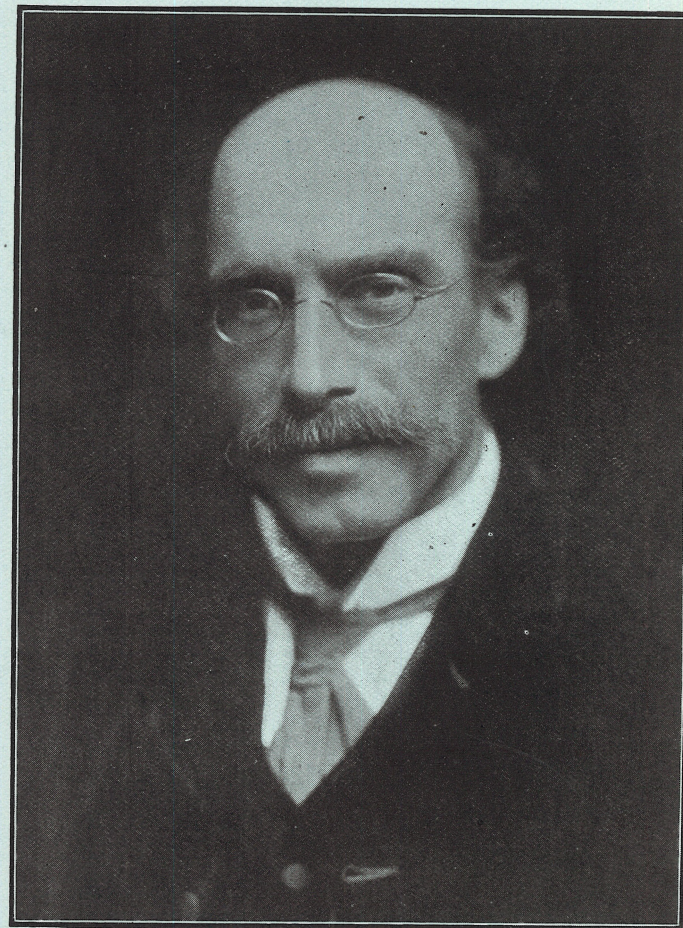


Photo by L. Caswall Smith, 309, Oxford Street, W.

was mostly towards composition, and it was not till he was appointed to a Pianoforte Professorship in 1880 that he practised really seriously for a Concert career, but he gave his first concert in that year, and for the next fifteen years did a good deal of recitaling and other public playing in London and the provinces. In those days there was no systematic teaching of Technique or Interpretation in this country, and so he had to fight out his own salvation in these respects, and he says it was Anton Rubinstein's wonderful revelation of musical playing which had the greatest influence on his development. In the meantime he did not relinquish his ambitions towards composition, and steadily worked on in spite of all discouragements, for there was as yet no "British Composers' Society," and most of the older English musicians strongly deprecated any divergence from Mendelssohnian platitudes—but he gratefully remembers how Bennett, Sullivan and Prout tried their best to make him believe in himself during his student-days.

However, by 1895 his growing popularity as teacher had gradually swamped his activities as player and composer; and in the meantime his characteristic persistence to "get to the bottom of things" and love of detail had led to his undertaking the production of the "Act of Touch," which took up nearly all his spare time for some ten years, and was published in 1903. This, and the later works "First Principles" and "Relaxation Studies" carried his fame all over the world, helped by the many prominent artists he had turned out. The most famous of his artist-pupils no doubt are York Bowen, Myra Hess, Gertrude Peppercorn and Irene Scharrer; but many others run them close, and their success outside Britain is always greater even than at home. Amongst the hundreds of notable teachers and artists who directly owe either all or much of their pianistic salvation to Tobias Matthay it must suffice to point to the six pupils of his now on the Academy staff as professors, and the twelve teachers on the staff of his own Pianoforte School. This last gradually came into being, and was finally founded in 1904, owing to the ever increasing difficulty of dealing with his "overflow" pupils, and has already become a very successful and recognized institution, often serving as a "nursery" for the Academy, since quite a number of the students have carried off Academy scholarships and become notable students there.

Within the last few years Mr. Matthay has also become a successful lecturer, and two of these lectures "The foundations of Piano playing," and "The principles of teaching Interpretation" will presently be issued in book form. Amongst his compositions are to be found a goodly number of short Orchestral works, chamber music, songs and a mass of piano-music. Amongst these last perhaps the most notable are the Concert Piece for Piano and Orchestra, recently published by Ricordi, and produced with such success at last season's Promenade Concerts under Wood with York Bowen as soloist, a Piano Quartet in one movement, "Love-phases," "Monothemes," "Moods of a Moment," Lyrics, "Elves," etc.

Asked to what does he most attribute the unique position he, as an English teacher, has achieved, he says that while there is no doubt that his inherited dual tendencies towards the artistic as well as towards the analytical have made that success possible, it has been achieved mainly by his consistently having tried all his life to do "his utmost

best" no matter how talented or how unpromising the material he had to deal with. His first *great* pupils indeed came to him through his painstaking work with sheer dullards musically—thus was his "luck" brought about, and he never spared himself whatever the opportunity. His motto has throughout been, whatever the achievement or the lack of it, "try to do better," and that motto he hopes to retain to the end of his days.

He also insists that much of his success must be attributed to the fact that he married "the right woman"—for in 1893 he found a worthy mate in Jessie Kennedy, who has since made so great a position for herself as a dramatic reciter and teacher of singing and recitation. He has lately built himself a house on a hill-top near Haslemere, and there he spends all his week-ends and holidays, and there he hopes yet to accomplish much work of a permanent nature, and even to return to composition once again.

Mems. about Members.

Dr. H. A. Harding conducted the Concert of the Bedford Musical Society on Feb. 8th.

Mr. Edward German's "Princess of Kensington" was performed at Loughton on Feb. 7th.

Mr. Tobias Matthay's Concertstück for piano and orchestra was played on February 10th at the nineteenth Symphony Concert at Bournemouth, the composer being the conductor. His concert overture, "In May," was also included in the programme.

On Feb. 24th Mr. Robert Radford made his first appearance before the Philharmonic Society, singing a couple of songs by Mozart.

Mr. J. H. Maunders has been appointed conductor of the St. George's Glee Union, a Society which has given a concert every month for more than forty years.

On March 15th Dr. W. H. Cummings read a paper on "Dr. Arne" at the meeting of the Musical Association.

A lecture on "Some essential principles in the teaching of Interpretation" was delivered by Mr. Tobias Matthay to the Teachers' Association at Manchester on March 3rd.

Dr. Frederic H. Cowen conducted several of his works at the twenty-second Symphony Concert at Bournemouth in February, including his "Idyllic" Symphony, his "Indian Rhapsody," and his "Fairyländ" Suite.

On March 9th M. Emile Sauret played Beethoven's Violin Concerto at the Philharmonic Concert.

The Tunbridge Wells Vocal Association, conducted by Mr. W. W. Starmer, gave a Concert on March 10th.

Mr. W. W. Starmer gave three lectures on "Bells, Carillons and Chimes" with musical illustrations, at the Royal Institution on April 9th, 16th and 23rd, and also read a paper on April 19th at the Musical Association on "Chimes and Chime Tunes (Continental)."

The Grimsby Orchestral Society, conducted by Mr. Percy Wilson, gave a Concert on March 10th.

Sympathy will be extended to Dr. Cowen in regard to the death of his mother, which occurred recently at the age of 89.

Mr. York Bowen played at Southport on March 4th.

The Festival of Empire Orchestra, under the direction of Dr. Cowen, went on tour through the provinces, visiting Birmingham, Manchester, Preston, Liverpool, Glasgow, Aberdeen, Edinburgh, Newcastle, York, Harrogate, Leeds and Sheffield, with the idea of exciting interest in the Festival at the Crystal Palace, which is now, however, postponed until next year.

Mr. J. F. Barnett's "Ancient Mariner" was performed at Chagford on March 30th.

Mr. Edward German's "Merrie England" was given by the Loughton Choral Society on April 2nd.

Congratulations to Dr. F. H. Cowen on receiving the degree of Doctor of Music, *honoris causa*, from Edinburgh University.

Cassell's Magazine for April contained an article of reminiscences by Mr. J. F. Barnett.

Mr. Adolph Schloesser contributed to *Die Musik* an obituary notice of the late Prof. Prout.

A Trio for violin, clarinet and piano, by Dr. Eaton Fanning, was played at the banquet of the Musicians' Company on April 26th.

Mr. J. Percy Baker has been elected a Member of the Council of the Union of Graduates in Music.

The first performance in England of Tor Aulin's Violin Concerto was given by Mr. Hans Wessely at a Symphony Concert at Bournemouth in April.

Mr. Thomas B. Knott and Mr. York Bowen and Mr. W. E. Whitehouse were among the adjudicators at the last Bristol Eisteddfod.

Mr. Frederick Moore, who returned from Australia on Feb. 4th, gave pianoforte recitals in the Town Hall, Ilford, on Feb. 5th, and in St. James' Hall on March 5th, and also played at Stratford Town Hall on April 16th.

Under the direction of Mr. Reginald Steggall a performance of Elgar's "Kingdom," Nos. 1, 2 and 3, was given in Lincoln's Inn Chapel on May 1st.

Mr. Edward G. Croager conducted a performance of the Amersham Choral Society of Dr. Cowen's "St. John's Eve" on Feb. 4th.

Under the auspices of the Edinburgh Musical Education Society, Mr. Tobias Matthay gave a lecture on the "Principles and Teaching of Interpretation," in the University Class-room on March 28th. At the close Professor Niecks, who was in the chair, moved a vote of thanks to the lecturer. He also gave the lecture at Southampton on May 7th.

Mr. H. V. Jervis-Read's Fantasie-Trio was done at Mr. Holbrooke's Concert on Jan. 22nd, and at Mr. Dunhill's Concert on Feb. 11th. Miss Evelyn Stuart played his "Ocean Sorcery" on Dec. 11th, and Mr. William Higley sang some of his songs at Bechstein Hall on March 16th. On June 1st Mr. Jervis-Read gave a Concert of his own compositions at Æolian Hall.

Miss Rosa Bonner was awarded the Gold Medal for pianoforte playing at the East London Musical Festival held in March.

Mrs. C. J. Regan, assisted by Miss Marian Jay and Mr. A. F. Tester, gave her third Subscription Concert of the season at the Digby Assembly Rooms, Sherborne, on Feb. 16th.

Mr. Stewart Macpherson, owing to overwork, has been ordered to take a rest for the next few months. He is going abroad.

Mr. A. von Ahn Carse's Symphony in G minor, first produced last October at the Newcastle Festival, was played at the London Symphony Concert on May 30th.

Magnificat and Nunc Dimittis in D,
unison setting ... (Novello, Ltd.)

Mr. Sydney Scott, at St. Mary-le-Strand, W.C. (Feb. 2nd).

The second Meeting, which took place on May 17th, was the first Concert of the newly-constituted "R.A.M. Club and Union." A report of the proceedings appear elsewhere. The attendance on each of the above occasions has been very gratifying.

Our Alma Mater.

The Students' Organ Recital took place on February 7th. Mendelssohn's Sonata No. 5 was rendered by Mr. Horace Perry. Mr. Edward H. Hollingham played the first movement in Widor's G minor Symphony, Miss Ellen M. Fulton the Scherzo in Guilman's Fifth Sonata, Mr. Alec Rowley the Finale in Piutti's G minor Sonata, Miss Marion Detmar the Introduction and Finale in Reubke's C minor Sonata, and Mr. Stewart Duncan Bach's Prelude and Fugue in D. Miss Dorothy Mostyn sang "Villanelle," by Eva Dell'Acqua, and Miss Ella Caspers sang the Air, "Have mercy upon me, O Lord," from Bach's St. Matthew Passion, accompanied on the organ by Mr. Hollingham, with a violin part by Miss Zona Trader. Songs were also rendered by Miss May Purcell, Mr. Constantine Morris, and Miss Mildred Avis. Miss Nellie Fulcher gave Saint-Saëns' Andante and Rondo Capriccioso for the Violin.

The Chamber Concert of the term took place at Queen's Hall on February 23rd. The programme opened with a rendering of two movements from Dvorák's pianoforte quintet, Op. 81. The performers were Miss Norah Cordwell at the piano, Mr. Edwin Quaife, Mr. Willie Davies, Miss Phyllis Mitchell, and Mr. Benno Pitt. "Don Juan's Serenade" (Tschaikowsky) was sung by Mr. Constantine Morris. Mr. Sydney Rosenbloom brought forward three Concert Studies of his own composition, and Miss Elsie Redfern gave Gounod's "Mon cœur ne peut changer," from "Mireille." Three movements from Widor's suite for flute and pianoforte were played by Miss Edith Penville and Miss Nellie Fulcher. Bach's air from the St. Matthew Passion, "Have mercy upon me, O God," was sung by Miss Ellen Caspers, accompanied by Mr. Edward H. Hollingham (organ) and Miss Zona Trader (violin). Two movements from Dvorák's string quintet were given by Miss Irene le Brun, Miss Olive Tydeman, Mr. Arthur Quaife, Mr. Benno Pitt, and Mr. Paul J. Stanley. Mr. F. Ernest Osborne gave Mozart's "Un' aura amorosa" (Cosi fan tutte) and a song by F. Corder, "O Sun, that wakenest." Wieniawski's "Capriccio Valse" was rendered by Mr. Harry W. Norris, and Miss May Purcell gave two songs by Sir A. C. Mackenzie, "The first Rose" and "Spring is not dead." The concert concluded with Bach's Chromatic Fantasia and Fugue, played by Mr. Frank Hutchens.

The operatic and dramatic classes gave performances on March 17th and 18th, the programmes including a one-act Comedy, "Make-shifts," by Gertrude Robins, a portion of Act II. of "Lohengrin," a selection from "Twelfth Night"; "Mrs. Markham's Last Flirtation," a Comedietta by a student, Violet Leonard; "Cupid's Messenger," by A. C. Calmour; and "Trial by Jury." In "Lohengrin" the parts of *Elsa*, *Ortrud*, and *Telramund* were taken by Miss Margaret Ismay, Miss Louie James, and Mr. W. J. Samuell respectively. In "Twelfth Night" Miss Olive Turner was the *Viola*, while Mr. Moresby Treherne played *Malvolio*, the other characters being *Olivia* (Miss Lillian Lee) and *Maria* (Miss Hilda Ray). Those who played in "Mrs. Markham's Last Flirtation" were Miss Leonard, Miss Dorothea Holtzapfel, Miss Frances Wenham, Mr. Cecil Pearson, and Mr. Treherne. "Cupid's Messenger" was acted by the Misses Hilda Ray, Evelyn Holmes, and Wenham, and by

Mr. Kenneth Dodds. "Trial by Jury" was undertaken by Miss Olive Turner (*Plaintiff*), Mr. Henry Sanders (*Judge*), Mr. E. E. Butcher (*Defendant*), Mr. Harry Milner (*Counsel*), and Mr. W. J. Samuell (*Usher*). Mr. Edgardo Levi conducted, and Mr. Richard Temple was the stage manager.

The programme at the Orchestral Concert given at Queen's Hall on March 22nd, opened with a piece by a distinguished *alumnus* of the Academy, Professor Granville Bantock, in the shape of his comedy overture, "The Pierrot of the Minute." A new composition by a present student, H. G. Dutton, a scena, "The Awakening of Ianthé," was presented, the solo part being sung by Miss Olive Turner. Mr. Percy Hughes rendered César Franck's Variations Symphoniques, and Miss Philida Terson sang Félicien David's "Charmant oiseau"; the flute obbligato was played by Miss Edith Penville. Master Willie Davies presented Svendsen's Violin Romance, Op. 26. Mr. Powell Edwards gave a rendering of "Admastor, king of oceans unbounded," from Meyerbeer's "L'Africaine." Mr. F. Corder's orchestration of Purcell's Scene, "The Witch of Endor," which was given at a previous concert, was repeated in order to familiarise hearers with the work. The soloists were Miss Olive Turner, Mr. Albert Maiden, and Mr. Albert Brown. Mackenzie's Scottish Concerto, Op. 55, for the pianoforte, was performed, with Mr. Frank St. Leger as pianist. Miss Louie James gave "Ocean, thou mighty monster," from Weber's "Oberon," and the concert closed with a performance of the Furiant from Dvorák's Orchestral Suite, Op. 39. Sir Alexander Mackenzie conducted throughout.

Academy Letter.

Owing to the lamented death of our late most gracious Patron, King Edward the Seventh, the Academy was closed on May 7th and on May 20th.

A floral tribute, in the shape of a lyre, was forwarded to Windsor on behalf of the committee, professors, and students of the Institution.

At the Memorial Service held at St. Paul's Cathedral the Academy was represented by the Principal, Mr. Oscar Beringer, and Mr. Alberto Randegger.

It will be remembered that his late Majesty and Queen Alexandra then Prince and Princess of Wales) honoured the Academy by attending the Prize Distribution in 1897. Those present on this occasion will not readily forget the gracious speech then made by his late Majesty. It is reprinted in the June number of the *Musical Times*.

The plans for our new building in Marylebone Road have been approved, the architects being Messrs. Ernest George and Yeates. A drawing of it is exhibited in the Architecture Room of the Royal Academy Exhibition this year, and a reproduction of the same appeared in *The Builder* for May 21st. (It may be mentioned that copies of this can be obtained from Mr. F. W. Renaut).

The foundation stone of the new Academy will be laid before the end of the present term.

Our Institution has recently been the recipient of a most interesting gift in the form of a marble bust of the late Signor Alfredo Piatti. The bust is the work of Signor Giacomo Manzoni, of Bergamo, and

is an excellent portrait of the great violoncellist who was for many years a professor of the Academy. The school owes this notable addition to its treasure to the generosity of the maestro's daughter, Countess Piatti-Lochis.

Lectures have been given by Mr. A. Kastner, Mrs. Spencer Curwen, and Miss Scott Gardner. Appreciative audiences were present on each occasion.

Scholarship and Prize competitions have resulted as follows:—Sterndale Bennett Scholarship, Arthur Louis Alexander; Parepa-Rosa Scholarship, Elizabeth Hyde; Thalberg Scholarship, Catherine Muriel Mann; Sterndale Bennett Prize, Evelyn Dawkin; Louise Hopkins Memorial Prize, Evelyn Dawkin; Charles Mortimer Prize, Nellie Fulcher; Goldberg Prize, William J. Samuëll.

Several important Scholarships fall vacant in September next. Full particulars may be had from Mr. F. W. Renaut.

W.H.

Subscriptions.

It is courteously requested that unpaid **Subscriptions for 1910** may be forwarded to the Secretary as soon as possible, in order to obviate the necessity of further application. Cheques and Postal Orders *should be made payable to "The R.A.M. Club"* and crossed "L. & P. Bank, Sutton." Particular care should be taken that the name and address of the sender should accompany the remittance.

If Members so desire they can instruct their own Bankers to pay their Subscriptions when due direct to the Club Account at the London and Provincial Bank, Sutton, Surrey. A form for that purpose may be had on application to the Secretary, which should be sent to the Member's own Bank, in which case it is desired that an intimation of the fact be also made to the Secretary of the Club.

Future Fixtures.

LADIES' NIGHT, Thursday, 7th July, 1910, at 8 p.m.

ANNUAL DINNER, Wednesday, 20th July, 1910, at 7 p.m.

The above dates are subject to alteration, but ample notice thereof will be given. The Social Meetings are held in the Concert Room of the Royal Academy of Music. The Annual Dinner will take place at the Criterion Restaurant.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year, about October, February and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.